

The Musical World.

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SATURDAY, AUGUST 30, 1873.

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WEDNESDAY, "JEPHTHAH," and Rossini's "STABAT MATER."
THURSDAY, Sir F. Ouseley's "HAGAR," Dr. Wesley's NEW WORK, and Spohr's "CHRISTIAN'S PRAYER," &c.
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TUESDAY, CONCERT, SHIRE HALL.
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[Aug. 30, 1873.]

BIRMINGHAM MUSICAL FESTIVAL.

(From "The Times.")

Birmingham, August 25th, 1873.

The Birmingham Festival (31st anniversary) begins to-morrow. The origin and history of these celebrated triennial gatherings have been so amply and so often described that it would be a waste of time and space to dwell upon them again. An extract from the accustomed preliminary notice of the directors will answer all purposes, referring, as it does, to the Birmingham General Hospital, in aid of the funds of which the Festival was originally instituted, and has now for upwards of a century been carried on:—

"The Birmingham General Hospital is one of the oldest and largest charities of its kind in the Province. It was projected and partly founded in 1766, and was enlarged from time to time as the increasing demands of population required. In 1865, the arrangement of the building was thoroughly re-modelled, and large extensions were made to afford greater space for patients and better accommodation for the medical and nursing staff. For this purpose the main building was altered, and two new wings were added to it. The Hospital now contains 252 beds for in-patients, a separate building for fever patients, extensive kitchens and domestic offices, and healthy sleeping-rooms for officers and nurses. The total cost of the new buildings and restorations was upwards of £24,000. The work of the charity may be estimated from the fact that, from June 1871 to June 1872, not fewer than 2,655 in-patients, and 24,896 out-patients were received—making a total of 27,551. Of these, 1,596 in-patients, and 14,454 out-patients were admitted free—a large proportion of both kinds being accidents or urgent medical cases. Since the opening of the Hospital, a total of nearly £25,000 patients have been received and treated by the staff—a number which represents an enormous mass of suffering among the poor, for whose benefit the charity is conducted. As indicating the completeness of the scale on which the hospital is planned it may be mentioned that a considerable number of special cases are sent annually to the convalescent institutions—the Birmingham Sanatorium, and the seaside institutions at Ryel and New Brighton, the cost being defrayed by the charity. The annual expenditure of the charity is about £11,000. Of this a small proportion is derived from endowments, the rest being supplied by annual subscriptions, by various triennial collections in the churches and chapels, and by the produce of the Musical Festivals. The Musical Festivals in aid of the Hospital were commenced in 1768, realizing the sum of £299. From that period until 1796 seven Festivals were held. In 1799 the scale of these celebrations was enlarged, and since then the meetings (with one exception) have been held triennially. The last three Festivals (the most brilliant of the series) yielded respectively a very large income to the Hospital—the Festival of 1864 having produced a net return of £5,256, and that for 1867 the still higher amount of £5,541, while the amount realized by the Festival of 1870 reached a sum of £6,195, being the largest amount since the commencement of the series a century ago. Since their foundation the Festivals have yielded a grand total of £100,000, the whole of which has been paid over to the Hospital. In addition to this amount the noble organ in the Town Hall (valued at more than £5,000) and an extensive musical library are the property of the Hospital, the cost having been defrayed out of the Festival receipts."

Following upon this the directors insist with justifiable pride on the benefits which the Birmingham Festival has indirectly conferred upon the art of music:—

"During the period of upwards of a century over which the Festivals have now extended, they have given the public the choice masterpieces of great composers, interpreted by the most eminent artists, vocal and instrumental. Since 1834—the period of reorganization—the Festivals have obtained a European celebrity, and have been frequently distinguished by the production of new works of the highest rank. Among these may be mentioned the *St. Paul* and the *Lohengrin* of Mendelssohn, given in 1837 and 1840; and the immortal *Elijah*, specially written for Birmingham, and produced at the Festival of 1846 under the conductorship of Mendelssohn himself. In 1855 and 1864, respectively, the oratorios of *Eli* and *Naaman*, by Sir Michael Costa, were written for, and produced at, Birmingham; and in 1867 witnessed the production of the sacred cantata, *The Woman of Samaria*, specially composed for that occasion by Professor Sterndale Bennett; while in 1870 the first performance took place of Sir Julius Benedict's *St. Peter*. Among the many secular compositions originally produced at these Festivals may be mentioned the cantata of *Kenilworth* by Mr. A. S. Sullivan, and *The Bride of Dunkerron* by Mr. Henry Smart; *The Ancient Mariner* and *Paradise and the Peri* by Mr. J. F. Barnett; and *Nala and Damayanti* by Dr. Ferdinand Hiller."

To which (poor Chevalier Neukomm's sacred music—once the pride

of Birmingham, having apparently been forgotten) might be added Mr. Macfarren's *Leonora*, Mr. Howard Glover's *Tam O'Shanter*, &c.

The arrangements for the actual Festival look well upon paper. The Earl of Shrewsbury and Talbot is the President of the meeting, with upwards of 100 Vice Presidents, headed by the Mayor and Recorder of Birmingham, and including dukes, marquises, earls, lords, "right honourables," &c.—saying nothing of bishops and deans—to support him.

The whole of the musical arrangements are, as they have been since 1849, under the direction of Sir Michael Costa—a giant in his way, as all the musical community well know. This is the ninth Birmingham Festival Sir Michael Costa has conducted. He succeeded Moscheles, who was associated with Mendelssohn in the never-to-be-forgotten meeting when *Elijah* was produced (1846), and has so ably fulfilled the duties entrusted to him that it is to be hoped he may continue in office for a long time to come. He has not merely directed the performances at Birmingham for all these years, but has composed important works for it, such as his oratorios of *Eli* and *Naaman*, coming out with equal credit from both ordeals. Sir Michael has engaged the following distinguished artists as principal singers:—Mdlle. Tietjens, Madame Lemmens-Sherrington, and Mdlle. Albani (sopranos); Madame Patey and Madame Trebelli-Bettini (contraltos); Messrs. Sims Reeves, Vernon Righy, and W. H. Cummings (tenors); and Mr. Santley and Signor Foli (baritone and bass).

He has also secured an orchestra, as of old, one of the most complete in all departments, comprising 28 first violins (principal, M. Sainton); 26 second violins (principal, Mr. Willy); 20 violas (principal, Mr. Doyle); 17 violoncellos (principal, M. Lasserre); 16 "double basses"—as at Exeter Hall, Sacred Harmonic Society—(principal, Mr. Howell); 4 flutes, 4 oboes, 4 clarinets, and 4 bassoons (principal, respectively, Messrs. Radcliffe, Barret, Lazarus, and Hutchins), with Mr. Thomas Harper as chief trumpeter, Mr. Charles Harper as principal horn, Mr. Hawkes at the head of the three trombones, Mr. Hughes at the ophélieide, Mr. Hawes at the contrafagotto (for Beethoven's C minor symphony, no doubt), and competent performers like Messrs. J. A. Smith, Orchard, Middleditch, Lockwood, and Davis at the double drums, side drum (with triangle), bass drum, and harps—as magnificent an army of orchestral executants as could possibly be dreamt of. True, that many amateurs would like to have seen our young English violin-cellist, Mr. Edward Howell, as chief of the department, which—Signor Piatti (who despairs to play in orchestras) alone excepted—he is fitted, by natural talent no less than by assiduous study, to represent as efficiently as any foreign artist with whom we are acquainted; and, true, that others, whose tastes lie in a different direction, would have very much liked to see Mr. Phasay with his harmonious euphonium. But we cannot have all that we may wish, and should be thankful to Sir Michael Costa for what he has vouchsafed us.

To speak of the Birmingham Festival Choir is unnecessary. It has long been recognized as matchless in this country, more particularly where sacred music has to be dealt with. Nor do the valuable services of Mr. W. C. Stockley, conductor of the Birmingham Festival Choral Society, and Mr. J. A. Sutton, conductor of the Birmingham Amateur Association, so many of whose members afford gratuitous assistance at the Festival, need more than a passing reference. Nearly 100 sopranos, nearly 50 contraltos, nearly 50 altos, nearly 100 tenors, and between 80 and 90 baritones and basses make up an imposing force of choristers, with such voices as they possess not easy to equal much less to surpass. So that both in the orchestral and choral departments, the Birmingham Festival, as has been the case for some half a century past, is still unrivaled.

The programme of the week has already been published in *The Times*. A passing reference will therefore suffice. A Birmingham Festival without Mendelssohn's *Elijah* would be no Birmingham Festival, and on this occasion *Elijah* happens to be selected for the opening day—a circumstance the more interesting on account of that great masterpiece having been first heard in public at the Festival of 1846, on the 26th of August. In the evening the chief feature of the concert will be the *Lord of Burleigh*, a "pastoral cantata," words by Mr. Desmond Ryan, music by Signor Schira; the second

part of the programme beginning with the *Leonora* overture (No. 3) of Beethoven, and terminating with the overture to Cherubini's *Anacreon*. Wednesday morning is devoted to Mr. Arthur Sullivan's new oratorio, *The Light of the World*, about which the highest expectations are raised, not merely because this theme is almost identical with that of portions of the *Messiah*, and with what Mendelssohn has adapted for his unfinished *Christus*, but because it is the composition of Mr. Sullivan, from whom musical England at this time reasonably expects so much. Report speaks highly of the music, and, we can well believe, on good foundation. The evening concert includes among other things a manuscript "Hymn of Praise" by Rossini, Beethoven's Symphony in C minor, and Mr. Macfarren's overture to his oratorio *John the Baptist*, shortly to be presented at the Bristol Festival. On Thursday morning the perennial *Messiah* will speak for itself. The conspicuous feature of the evening programme is Signor Alberto Randegger's cantata, entitled *Fridolin; or, the Message to the Forge*, also expressly composed for the Festival. On Friday morning a selection of sacred music, including a Cantata by Spohr, the "Imperial Mass" (No. 4) of Haydn, an "Ave Maria" and "Double Chorus" by Rossini, together with selections from *Israel in Egypt*, are in the programme. In the evening Handel's *Judas Maccabaeus* (an excellent substitute for the traditional "dress ball") will wind up the Festival. All the performances, sacred and secular, are, as usual, to be given in the Town Hall, a monument of which, for more than one reason, Birmingham has a fair right to be proud.

August 26th.

The performance to-day of Mendelssohn's *Elijah*, under the direction of Sir Michael Costa, was, on the whole, perhaps, excepting alone that memorable one of 1855, the finest ever heard at Birmingham—which is equivalent to saying, one of the finest that could possibly be heard anywhere. The town-hall was crowded in every part, so much so that not a vacant place could be seen. A more successful first day is hardly to be remembered in the annals of the Birmingham Festival. It was successful alike in an artistic and a pecuniary sense, and promises well for the results of the week. The pride of the Birmingham people in *Elijah*—composed expressly for them, and their own legitimate property—is easily understood; and a performance of this greatest of modern sacred works, under advantageous circumstances, invariably brings together a large audience. The circumstances to-day were doubly advantageous, for, in addition to the splendid phalanx of executants, vocal and instrumental, to whom every phrase of *Elijah* is familiar, there was the unfailing attraction of Royalty. The Duke of Edinburgh, true, as always, to his promise, honoured the performance with his presence, as a guest of the Earl of Shrewsbury and Talbot, staying at the Queen's Hotel. His Royal Highness, attended by a special body-guard of Rifles, reached the Town-hall with a punctuality to be commended. He was loudly cheered all the way from the hotel to the hall by a dense multitude, which, with the indispensable precaution of barricades, lined both sides of the great thoroughfare (New Street). On his arrival, the cheering was renewed inside the building, and "God save the Queen," the audience standing, appropriately inaugurated the Festival. The arrangement of the National Anthem was, as of old, the very effective one of Sir Michael Costa, for chorus and orchestra, the first verse being allotted to sopranos, the second to contraltos, and the ensemble to the whole body of performers. That Sir Michael Costa was received with enthusiasm it is scarcely necessary to state; and by the admirable manner in which he directed the performance of an oratorio, known to be one of his especial favourites, he maintained his claim to the hearty recognition awarded to him. After Mr. Santley, to whom the music of the Prophet was exclusively assigned, had, in his own emphatic way, uttered the solemn prophecy which opens the oratorio, the orchestra played the so-called "overture" magnificently; the grand chorus, "Help Lord, wilt thou quite destroy us?" into which it leads, being no less magnificently delivered. This was a beginning which warranted expectation of something out of the common way, and seldom has expectation been more fully carried out. The times of all the choruses were indicated by Sir Michael Costa to a nicely, and rarely have the injunctions of an orchestral commander been more rigidly and scrupulously obeyed.

The perfection of discipline could no further go. We need not, for the twentieth time, descant upon the choruses of *Elijah*. It may suffice to add that scarcely in a single instance was a chance offered for critical objection. Not only the grand choruses—including the one already named, "Be not afraid," the psans of the Baalite priests, and last and grandest of all, "Thanks be to God," the overpowering climax to Part I.—but those more ethereal inspirations, "Blessed are the men who fear him," "He watching over Israel," "He that shall endure to the end," &c., were sung with such precision and strict observance to the most delicate transition, that no fault could be found. Never have the famed Birmingham singers more honourably distinguished themselves; never was a verdict more unanimous about their excellence pronounced than that which followed the sublime "Amen" peroration to "And then shall your light break forth," which brings the oratorio so nobly to an end.

It is enough to name the principal singers to whom the vocal solo parts were assigned. In the first part the chief soprano was Madame Lemmens-Sherington; the chief contralto, Madame Trebelli-Bettini; and the chief tenor, Mr. Vernon Rigby. In the second part, the chief soprano was Mdlle. Tietjens; the chief contralto, Madame Patey; and the chief tenor, Mr. Sims Reeves. Mr. Santley, as bass, stood alone in his glory. Mrs. Sutton, Messrs. J. A. Smith, W. T. Briggs, and Smythson afforded efficient aid in some of the concerted pieces—such, for example, as the quartet, "Cast thy burden on the Lord," the superb *Sanctus*, "Holy, holy, holy is God the Lord," and the double quartet, "He shall give His angels charge," not often thoroughly well-rendered, but on the occasion under notice almost irreproachable. How the artists sing the music allotted to them in *Elijah* is so well known to London readers that to dwell upon their various merits would be superfluous. All did their very best, and the performance generally would have more than satisfied Mendelssohn himself. While the final chorus was proceeding, the Vice-President's gallery was being rapidly emptied of its occupants, but the Duke of Edinburgh, setting an example well worthy imitation, remained to the last note. Nothing could move his Royal Highness until the "Amen" was over. On leaving the Town Hall he was cheered inside and outside, just as he had been cheered before the commencement of the oratorio. Among the distinguished persons present, besides the Duke of Edinburgh, were:—"The Earl of Shrewsbury (President) and party; the Mayor of Birmingham and party; Lord and Lady Hatherton and party; Lord and Lady Folkestone and party; Lord Willoughby de Broke and party; Lady Victoria Evans-Luke and party; Lady Heywood and party; Marquis of Hertford; Lord and Lady William Seymour; Lord Ernest Seymour, Lady Georgina Seymour; the Hon. Spencer Lyttelton and party; Lady Charles Paulet and party; Sir R. Hamilton and party; the Bishop of Rochester and party; Lady Ward and party; Lord and Lady John Manners; Lord Newry; the Right Hon. Sir Charles B. Adderley and party; Lady Isham and party; the Dean of Lichfield and party; Major-General the Hon. A. C. Legge and party; the Hon. Mr. Gage; Colonel Middlemore and party; Lieutenant-Colonel and the Hon. Mrs. Lloyd Lindsay; Colonel Stephenson, C.B.; Mr. N. N. Newdegate, M.P., and party; Mr. John Hardy, M.P., and party; Mr. George Dixon, M.P., and party; Hon. Mrs. Edward Talbot, Mrs. Dugdale, of Blyth, and party; Mrs. and Miss Wise and party; the Archdeacon of Coventry and party; Mrs. James Chance and party; Mr. H. B. Leigh and party; Mr. George Newdegate and party, &c.

At the first evening miscellaneous concert to-night, the new cantata entitled *The Lord of Burleigh*, words by Mr. Desmond L. Ryan, music by Signor Schira, was performed with great success, under the direction of its composer. Two pieces—an unaccompanied trio for soprano, contralto, and tenor, and a quartet with chorus, were encored and repeated. Signor Schira was unanimously called back after leaving the orchestra. The principal singers were Mdlle. Tietjens, Madame Trebelli, Mr. Vernon Rigby, and Mr. Santley. The Duke of Edinburgh was present. Mr. Arthur Sullivan's new oratorio, *The Light of the World*, will be given to-morrow, when his Royal Highness will again attend the performance.

[Aug. 30, 1873.]

August 27.

The Duke of Edinburgh returned to Ingestre to-day, after the performance of Mr. Arthur Sullivan's oratorio, at which he was present from first to last. The impression left by this short visit of His Royal Highness has been most favourable. Wherever he was seen he was cheered with real enthusiasm. The doors of the Queen's Hotel, over the roof of which the Union Jack and the Russian flag are flying, were besieged from morning to night by crowds of people anxious to obtain a glimpse of him, coming out or going in. This day the scene was almost indescribable. In the morning there was a great deal of rain; but before the Duke left the hotel on his way to the Town Hall "the rain was over and gone," and sunshine took its place. The great thoroughfares were even more densely thronged than yesterday; and but for the careful and efficient police arrangements, passage to and fro would have been impracticable for those who went on foot. Cheers and counter-cheers resounded from all sides as the Royal carriage slowly reached its destination. This is, we believe, the first Royal visit on such an occasion, to Birmingham, and it will be long remembered. Such mutual cordiality has seldom been witnessed.

Precisely at half-past 11, the hour announced for beginning, the Duke of Edinburgh, the Earl of Shrewsbury and Talbot, and their friends arrived. Then there was another burst of cheering, to echo the cheers still heard outside the building. The hall was filled in every part, and as had been the case the day before, when *Elijah* was given, standing room could not be obtained for love or money after the oratorio had begun.

To-day was a proud day for Mr. Sullivan, who, to judge by the hearty and unanimous greeting that welcomed his appearance on the platform, is a great favourite in this town, where other works from his pen have obtained well-merited success. The last outgrowth of his genius, however, leaves far behind all that has preceded it. To compose an oratorio is, under any circumstances, a heavy, laborious, and responsible task; but to be able to compose a good oratorio is within the power of a very small minority. Mr. Sullivan has not only composed a good oratorio, but in many respects a great one. That *The Light of the World* is a work destined to live we feel convinced. The Birmingham Festival has been lucky in its oratorios—from Mendelssohn's *Elijah* (1846), to Sir Julius Benedict's *St. Peter* (1870)—with the *Eli* and *Naaman* of Sir Michael Costa (1855 and 1864) to separate the two. Another decided hit, if the genuine demonstration of this afternoon may be taken into account, has been achieved. Mr. Sullivan has selected a very difficult theme to treat. Handel dealt with it in the *Messiah*, and Mendelssohn touched upon it in the fragments of his oratorio, *Christus*. Nevertheless, the work, as it stands, bears little resemblance to either of these masterpieces—the finished or the unfinished; and as the composer alone, if we are rightly informed, is answerable for the arrangement of the materials of which he has made use, it is but just that he should be allowed to speak for himself. Here, then, is the "argument":—

"In this oratorio the intention has not been to convey the spiritual idea of the Saviour, as in the *Messiah*, or to recount the sufferings of Christ, as in the *Passionsmusik*, but to set forth the human aspect of the life of our Lord on earth, exemplifying it by some of the actual incidents in his career, which bear specially upon His attributes of Preacher, Healer, and Prophet. For this purpose, and to give it dramatic force, the work has been laid out in 'scenes' dealing respectively in the first part with the 'nativity,' 'preaching,' 'healing,' and 'prophesying' of our Lord, ending with the triumphant entry into Jerusalem; and in the second part with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led the rulers to conspire for His betrayal and death; the solemn recital of the chorus of His sufferings and the belief in His final reward; the grief of Mary Magdalene at the sepulchre; and the consolation and triumph of the disciples at the resurrection of their Lord and Master. After a prophetic introduction taken from Isaiah—the 'Evangelical Prophet'—the first scene is laid at Bethlehem."

"The shepherds watch their flocks by night, when an angel appears to them, and brings 'good tidings' of the birth of the promised Saviour. They go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary, in answer to their salutations, pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the Child."

The succeeding scenes are disposed as follows:—

"Nazareth.—Our Lord appears in the Synagogue, and, after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and, goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the Synagogue. Left alone with His disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

"Lazarus.—Being told that Lazarus is sick, Christ expresses His determination to go to him. A disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but, undeterred by this, our Lord persists in His resolve; and the disciples, after being told plainly that Lazarus is dead, accompany Him. The sad journey, and the arrival at Bethany, where the kindred and friends are endeavouring to comfort the bereaved sisters, are depicted in the music.

"The Way to Jerusalem.—Although warned by a disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ pronounces His intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him by saying that no prophet could perish out of Jerusalem. Men, women, and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters amid the triumphant hosannas of the crowd.

"The scenes of the second part are laid entirely at Jerusalem. After the overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that 'this is the Christ.' A ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced; and, Nicodemus striving to reason with him, the ruler retorts angrily. The women, seeing that the end is at hand, come weeping and bewailing to Christ, who bids them not weep for Him, but to be of good cheer—"I have overcome the world" are His last words. The chorus describes His sufferings and death, and the next scene opens at the sepulchre in the early morning. The grief of Mary Magdalene is soothed by the angel, who tells her that Christ is risen; and, reminding her how He had foretold His death and resurrection while He was yet in Galilee, comforts her with the words 'God shall wipe away all tears.' The disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours."

We reserve what we have to say in detail about the music—the *magnum opus* of its author—a credit both to himself and the great meeting for which it was expressly written. The execution to-day, under Mr. Sullivan's own direction, was, for a first essay with a long elaborate, and difficult composition, remarkable even for the Birmingham chorus singers and the splendid orchestra usually assembled at the triennial Festivals. Three pieces were encored; and between the first and second parts the President rose to offer some explanation why several more were not called for again. Lord Shrewsbury's observations were much to the point, and may, perhaps, lead to the ultimate abandonment of a system which, under all aspects, is a nuisance. The principal singers in *The Light of the World* were Mdlle. Tietjens, Madame Trebelli-Bettini, Messrs. Sims Reeves, Briggs, and Santley. At the end, after another tribute paid to the Duke of Edinburgh, the composer was enthusiastically called for. The oratorio took nearly three hours and a half in performance.

COPENHAGEN.—The members of Herr Strakosch's Concert Company, including Mdlle. Carlotta Patti, Herr Theodor Ritter, and M. Brassin, were to appear at Tivoli on the 17th inst. Some astonishment has been expressed at this, as Tivoli is not a particularly fashionable locality, and a still greater amount of the same sentiment—astonishment, to wit—has been evoked by the small charge, ten shillings (Danish, not English), for admission. Local artists declare they would not sing at such a tarif. The little comedy summed up by Lafontaine in the liner—

"Il sont trop verts, dit-il, et bons pour des goujats,"
and which Phœdrus expresses thus—

"Discedans ait:

"Non dum matura est,"

is a little comedy very frequently still played on the stage of life.—The theatrical season re-commences on the 1st September. There is some talk of reviving *Guillaume Tell*.—The erection of the new Theatre is being rapidly pushed forward, but there is not much chance of the edifice being finished by the stipulated date—September, 1874.

M. RIVIÈRE'S PROMENADE CONCERTS.

M. Rivière has again come forward with an attractive entertainment for those among the music-loving public who are unable to leave London during the summer and autumn months. As what he produces is excellent in its kind and so judiciously varied as to suit all tastes, his undertaking is a real boon, and merits encouragement. That his exertions are appreciated is clear. Crowds flock, night after night, to Covent Garden Theatre, which, allowing for the requisite arrangements in the pit, the towering orchestra erected on the stage, after the well-remembered fashion of that greatest of all "public amusers," Jullien, the dress circle centre, and the promenades and refreshment department in the rear, presents much the same appearance as during the season of Italian Opera. We need not describe the decorations, which, though handsome, and, indeed, all that can be desired, are for the most part very similar to those on former occasions. The "fanciful interior of an Eastern Palace," the "Ferneries Fountains," the perfumes of Rimmel, and the recollections of the Shah in the form of chandeliers, &c., may be left to the imagination of our readers. A few words about the music and the musical performers, vocal and instrumental, are all that is necessary.

M. Rivière has engaged an orchestra of some 100 players, including the military band of the Royal Artillery; a chorus of some 50 singers, with Mr. Hamilton Clarke as pianoforte accompanist, Mr. Pittman as organist, and Mr. W. H. Eayres as "leader" and solo violin. All the "business arrangements" are confided to the acting manager, Mr. John Russell, than whom one more experienced and better fitted for the task could hardly be named.

The concerts already given have been eminently successful. On one night, "popular selections;" on another, "operatic selections;" on another, "classical selections" (first part); on another, "ballad selections"—after the model of Mr. John Boosey's "London Ballad Concerts;" on another, "sacred music;" and on another, a "miscellaneous and national selection," have brought together audiences of various kinds, always numerous and attentive, and each attracted by a programme devoted chiefly to a special sort of music. A detailed account of these divers and diverse entertainments will not be expected, and, in fact, would answer no purpose. That the concerts, notwithstanding the distinct characteristics of certain portions of them, are invariably more or less what it is the custom to style "miscellaneous," may be taken for granted. The first "classical" evening comprised, among other things, a selection from Mendelssohn. The programme included the overture to *Ruy Blas*; the Italian Symphony; the pianoforte concerto in G minor; "Hear ye Israel;" and the "Wedding March" from *A Midsummer Night's Dream*, in which the Royal Artillery band joined the regular orchestra. The conductor was Mr. J. Barnby, who, as a promoter of music that is good, whether sacred or secular, vocal or orchestral, has of late years worked so earnestly and successfully. M. Rivière, who directs those parts of the concerts which do not come under the category of "classical," could not have made a better choice. The Italian Symphony, now among the most universally admired and popular of Mendelssohn's compositions, was given with spirit and precision, and riveted attention from beginning to end. Madame Carreno Sauret, who displayed brilliant and vigorous execution in her delivery of the pianoforte part in the "Munich concerto" (so called by Mendelssohn himself), was carefully accompanied by the orchestra, and unanimously called back to the platform at the conclusion of her performance. To Mr. Melbourne, a baritone, who has promise, but as yet lacks experience, was allotted one of the "Autumn Songs;" while the great soprano air from *Elijah* was undertaken by Miss Blanche Cole, who acquitted herself to the unqualified satisfaction of connoisseurs. In the second (miscellaneous) part of this concert, M. Emile Sauret, accompanied on the pianoforte by Madame Carreno Sauret, played Wieniawski's "Airs Russes" on the violin, and was called upon to repeat the last movement. M. Sauret, our musical readers need hardly be informed, is a violinist of more than ordinary skill. Miss Blanche Cole sang "I dreamt that I dwelt in marble halls;" and a new singer, Mlle. de Grandville, in a valse by A. Mey, though evidently very nervous, produced a favourable impression. The opening

section of the first sacred concert was taken up with the excerpts from the *Messiah*, under the direction of Mr. W. Carter. In this the principal solos were assigned to Miss Blanche Cole (soprano), Mr. and Madame Patey (bass and contralto), and Mr. Vernon Rigby (tenor)—all proficients in the music of Handel.

A fair specimen of the "miscellaneous" concerts was that on Saturday evening, when Miss Rose Hersee made her first appearance in London since her successful tour in the United States. This gifted lady's return is welcome. We can ill spare so true an artist. Miss Hersee's share in Saturday's programme was limited to Sir Julius Benedict's elaborate variations on the "Carnaval de Venise" and the melodious air, "Scenes that are brightest," from Vincent Wallace's *Mariana*. The first she executed with unerring fluency, the last with simple and unaffected feeling. She was unanimously encored in both—substituting for the one, "Comin' thro' the Rye," and for the other the "Laughing Song" from Auber's *Manon L'Escut*. A more flattering reception could not have been awarded to an established favourite—for such, though young, Miss Hersee has a just right to be denominated.

M. Rivière has not neglected those features which, time out of mind, have been looked for by a large number of the frequenters of "Promenade Concerts." He has produced a "grand fantasia" of his own concoction, built upon the most popular tunes and episodes in *Babil and Bijou*, in which the "Spring Song" is given by the same choir of boys who made so striking an effect when the piece of Messrs. Boucicault and Planché was first brought out. In this *fantasia*, orchestra, chorus and military band are all employed; and, though too much spun out, it is effective all the same. On Saturday night the concert—a "miscellaneous" concert in the strictest sense of the word—contained another fantasia ("serio-comic") called the "United Service," founded upon popular English airs, naval and military, the names of which it would be superfluous to enumerate. The return from Russia of Mr. Levy, the well-known performer on the cornet-à-piston was naturally taken advantage of by M. Rivière, and the unique performances of this gentleman have nightly invoked the loudest applause, with repeated recalls and encores. The pianoforte display on Saturday was a fantasia upon airs from *Faust*, composed and performed by Mdlle. Marie Secretan, a pianist of considerable facility and skill, who was also encored. Lastly, there were a polka-mazurka, by Bonnisseau, with flageolet obbligato played by M. St. Jacome, in his way a revival of Jullien's still remembered Collinet; a new waltz by M. Rivière, dedicated to Mdlle. Carlotta Patti, and entitled "Carlotta," containing an independent cornet part for Mr. Levy; and a solo on that peculiar instrument called the "Xylophone," given, with his accustomed cleverness and success, by Master Bonnay. Much more might be written about these concerts; but enough has been said to convey a tolerable notion of their pretensions. That Mr. H. Pearson, one of our rising young tenors, would please M. Rivière's patrons might have been taken for granted; and on the occasion under notice his singing of Mr. Arthur Sullivan's "Once Again," and Balfe's still popular "Come into the Garden, Maud," of which he was compelled to repeat the last verse, justified the impression his performances have elsewhere created.

The performances during the week have been, an "Ode March" for orchestra, military band, harps, and chorus, in memory of Prince Albert (Monday); a "Rossini night" (Tuesday); a "Beethoven night" (Wednesday); an "English ballad night" (Thursday); and Haydn's *Creation* (Friday).

MILAN.—A Signor Sigelli has been engaged to sing the part of Fernando, in *La Favorita*, at the Teatro dal Verme.

STETTIN.—Last March a decree was issued by the Police ordering that public dancing-places should be opened only one day in every week. The landlords of these localities were, however, allowed to choose their own day, which might be either Sunday or a week-day. The landlords appealed against the edict to the Government. The latter declines to stir in the matter, observing that the course pursued by the Police was based on good and sufficient grounds, the principal one being that "it had become more and more apparent that, as a general rule, the public dancing-places encouraged drunkenness and immorality in a very lamentable manner, and were often only a rendezvous for abandoned females and foolish young men." At a meeting of the landlords it was determined to carry the appeal to the Minister of the Interior.

THE WELSH NATIONAL EISTEDDFOD AT MOLD.

On Monday night all arrangements that could be made by the committee to ensure a successful meeting were completed, and every one was filled with expectations of a brilliant inauguration on the morrow, for the Premier was to deliver the opening speech of the Eisteddfod. Unfortunately much of the preparations was marred and pleasure destroyed by bad weather. Early on Tuesday morning the very heavens seemed to open, and rain fell in perfect torrents upon the town. The flags, so crisp and bright, in a moment were sodden and dull; the band of music struggled heavily with "The March of the Men of Harlech," but the well known strains were diluted by water getting into the bugles and horns, and by the soaking of the parchment of the drums' heads. The Bards in flowing robes were piteous to behold as they wended their way to the Gorsedd; the fire of inspiration was entirely put out. The tent, or pavilion, though large and well built, could be but leaky, for nothing short of Noah's Ark could be kept water tight in such a flood. When the storm had for a short time passed off, the town filled with steamy vapours as thick as the smoke of a bombardment. Everything steamed; clothes and their wearers; houses, outside and in; and town and country were wrapped in muggy exhalations. Welshmen, however, cared little for the discomforts of mud and wet; they bravely plodded through the driving, soaking rain, and they met with their reward by hearing a speech delivered by one of the greatest orators living, the Right Hon. W. E. Gladstone. There had been some doubts of his ability to fulfil the promise made to his neighbours; and surely, if multiplicity of occupations could justify disappointment, the Premier could claim such indulgence. The Eisteddfod committee previously had suffered by the inability of the Prince of Wales to attend their festival; and if they had also been deprived of the active patronage and aid of such a prince of men as the veteran statesman ever has proved, their loss would, indeed, have been great. The orator was received with prolonged and enthusiastic applause: the first sentence that fell from his lips rang through the pavilion with that fullness and clearness peculiar to his voice and utterance: the fervour of his glowing language kindled the ardour of his impassioned and sympathetic listeners, so that speaker and hearers were one in heart and feeling. The burthen of his address could not be but congenial to Welshmen. He spoke of their fidelity to their beloved native tongue, and the want of tact even in the clumsy endeavours of many English governments to eradicate this sentiment and destroy the Celtic language: no word was uttered likely to arouse the keen susceptibilities of Welshmen, or calculated to excite that jealousy often so manifest at Eisteddfod for the maintenance of their native tongue. The extent and grandeur of the English language, its nobility and extensive use and adoption amongst the peoples of the earth, were but gently and gracefully mentioned. The speech will be treasured up by the *habitues* of Eisteddfods for many generations, and wherever and whenever it be read by Welshmen its burning words and tender sentiments will find heartfelt response. Immediately after the right hon. gentleman had concluded his address, he left by special train for Balmoral, and then the glory of the morning meeting had gone. Mr. Scott Banks subsequently took the chair, and humbly hinted at the unenviable position he occupied in taking the reins from the hands of such a skilled charioteer of thought and speech. Mr. Osborne Morgan, M.P., also took up the burden, and spoke with his usual force and ability; but one speech and one speaker filled the minds of the audience, and, after the announced trials of skill and the distribution of prizes, the meeting dissolved. The evening concert commenced at the early hour of six o'clock, when a varied and interesting programme was presented to a very large and delighted audience. The Mold' Choir, some three hundred strong, showed that they not only possessed good voices but also that power and vigour of expression which has of late made the Welsh choirs remarkable. They were ably conducted by Mr. Allen Jones, a local artist with a good command over his singers and a just appreciation of the compositions they rendered. They gave selections of Welsh music composed and arranged by Mr. Brinley Richards and Mr. John Thomas; they were encored in "The March of the Men of Harlech," the national song of Wales; they sang with a verve that seemed to animate both per-

formers and auditors. Attention also was paid to their dress and appearance which gave a charm of colour to the orchestra. Great strides have been made during the last few years in the choral singing at the Eisteddfods. Perhaps their *répertoire* is still too limited; they keep by far too much to their own time and pieces. In this respect they have much to learn before they become so efficient as English choirs; but they have all the means and ardour to render them in every way equal to their neighbours, who have had greater opportunities of cultivating their knowledge of the great masters. Handel has made the English proficient in the highest class of choral music, and this wide field of art is still, to a very great extent, unexplored by the Welsh. Artists both of local and national distinction sang and played at the concert. Miss Edith Wynne felt she was on her native heath, and that her name was Eos Cymri. She sang with even more abandon than usual. She is a great favourite, an idol even, with the people of her own country. Mrs. Megan Watts also is received at all times by them with especial favour; and Miss Mary Davis, a pupil of Mr. Brinley Richards, indicates that she has that peculiar gift of song so cherished by the Welsh. Eos Morlais, a native, with a robust and penetrating voice, is worthily conspicuous in their esteem as a manly and vigorous songster. Mr. Allen Jones, the conductor of the choir, has a sweet voice, and sings with just expression. Mr. W. H. Cummings added to the entertainment that charm which culture alone can give. His efforts were not lost upon the audience in spite of his being Sassenach. Mr. Hughes trolled out a Welsh song with gusto and just accent. Mr. Lewis Thomas sang "Largo al Factotum" as glibly as could be expected from the throat of one who owned such a Cambrian cognomen. The pianists were Miss Waugh, Mr. Skeaf, Mr. Harris, and Mr. Brinley Richards. The latter gentleman is the ruling Pencerdd of the Festival. Myndlog must also be mentioned for his quaintness, which has with it no smack of vulgarity; he conducted, also, the morning meeting with geniality and consummate tact.

MR. SIMS REEVES AND THE MUSICAL FESTIVAL.

(To the Editor of the "Daily Post.")

Sir,—Nothing but my extreme desire to oblige the public induces me on this occasion to accept "the high authority" referred to. You speak of a universal pitch, and overlook the plain fact that the Metropolis has taken the lead in the reform desired by so many artists as well as by myself. The orchestra of Covent Garden has adopted the normal pitch of the Continent. I did not then ask you to lead, but to follow in this matter; nor can I adopt the rather low view you appear disposed to take with regard to the small right to influence Art in this matter of the Birmingham Musical Festival. One cannot help asking why should any unknown "Authority" exercise so vast an influence?

I do venture to think that the appearance or non-appearance of an old friend and favourite is of some consequence to the Birmingham public, for which I entertain the highest esteem, and therefore, and therefore only, I am prepared to yield on this occasion. I must distinctly state, however, that the organ has been tuned to the pitch of the only orchestra in the world that has so high a pitch, that of the Drury Lane Italian opera, and I cannot see why the voices of all singers should be sacrificed to the exigencies of one particular band.—I have the honour to be, your faithful servant,

J. SIMS REEVES.

Grange Mount, Beulah Spa, Upper Norwood,
August 22, 1873.

[Every one will rejoice to learn that Mr. Sims Reeves does not intend to let so small a matter as the tuning of the Town Hall organ to its ordinary or normal pitch stand between him and his Birmingham friends. His desire to lower the diapason in general use in this country to a standard less exacting to the human voice is a very natural and legitimate one, and we wish his endeavours every success; but until he has succeeded in converting the great body of English instrumentalists to his views, it is surely a little unreasonable to fall foul of the Birmingham Town Hall organist—the only "high authority" concerned in the matter—for desiring to have his instrument in tune with the rest of the orchestra. For our own part, we should be very glad to see the musical pitch of this country reduced to the so called "normal diapason" of Paris, Brussels, Berlin, and Vienna; but even if Birmingham were the proper place in which to initiate the reform, the eve of our Musical Festival would hardly be the proper time.—Ed. D. P.]

RAVENNA.—The Municipality have decided on calling a street the *Via Mariani*, in memory of the lamented conductor of that name.

THE SCHUMANN FESTIVAL AT BONN.

The following letter concerning this Festival has been addressed to a contemporary :—

"It may not be without interest to some of the music-loving world to hear from a casual visitor at Bonn something about the grand festival which has been held there in the early part of this week."

"Three years ago a large music-hall—the Beethoven Halle—was built here, in which a great festival was afterwards held to commemorate that illustrious composer, who was born in the town. The year, 1873, has witnessed another festival in Bonn, in memory, in this instance, of Robert Schumann, who was buried here in 1856. The excitement and enthusiasm which the townspeople have displayed over this Schumann-Fest give a strong proof of the admiration now felt in Germany for that composer's works. Had Bonn been honoured by a visit from the Emperor of Germany and a dozen Persian Shahs into the bargain, she could scarcely have decked herself out more gaily than she did on the occasion of the Schumann-Fest. Not only were the market-place and principal streets decorated with long flags hung from every house, but the narrow out-of-the-way little street-alleys were also lined with them on both sides; and one heard little else than the praises of Schumann's music talked of from morning till night.

"The Beethoven Halle is a plain, well-proportioned oblong room, with a gallery along the two sides and at one end of it. It has rather a low, flat roof, but seems peculiarly well adapted for sound, and solos as well as choruses can be heard almost to perfection in any part of it.

"With regard to the performers, a glance at the programme will show that nothing was amiss in the choice of leading supporters. Names so familiar to us as Strauss, Schumann, Joachim, and Stockhausen speak for themselves. The orchestra was composed apparently of select musicians from all parts of Germany, and the effects it produced did full justice to the compositions. The first symphony (No. IV, D minor), conducted by Joachim, with which the day's performance opened, was given with a power and feeling altogether astonishing, and its impressiveness was the more felt owing to the death-like silence observed by the audience between the pauses. It is, indeed, noticeable how offensive to a German audience is the least disturbance during any performance worth listening to. Thus, after a song has been sung, the slightest attempt to applaud until the last note of the accompaniment has died away is reproved with angry frowns, and is at once suppressed with sharp hisses. None the less enthusiasm is exhibited notwithstanding this. When Madme. Schumann made her appearance the whole audience rose and waved their handkerchiefs, and she took her seat at the piano amid loud roars of applause, a blowing of trumpets, and a perfect storm of bouquets. Madme. Joachim and Stockhausen had also in their turn to put up with a deal of tumult and a pelting of bouquets.

"The choral performances consisted principally of Schumann's *Paradies und die Peri* and his 'Scenen aus Götthe's Faust.'

"The last day was devoted entirely to drawing-room music ('Kammer-Musik'), in which a streichquartet (No. 3 A Due), an andante with variations for two pianos, a piano quintet, and the 'Löwenbraut' (sung by Stockhausen), appear to have been specially admired.

"Altogether, the first great Schumann-Fest has been a grand success, thoroughly appreciated; nor is the impression it has made likely to be soon forgotten in the German music-world."

Lines for Music.

It seems that "our rated and very much roast man"

Is not (as was stated) turned into a Postman:

Judge-Advocate-General, he hoists his black flag—

And that wicked Bob Lowe has baptised him "The J.A.G."

Punch.

BARCELONA.—Herr R. Wagner has not only consented, as already stated in the *Musical World*, to accept the presidency of the Sociedad Wagner established here, but has promised to write a work to inaugurate the said Sociedad.

A VISIT TO BEETHOVEN.—Having to return some visits, Moscheles began with Beethoven, accompanied by his brother, who was burning with anxiety to see the great man. "Arrived at the house door," says Moscheles, "I had some misgivings, knowing Beethoven's dislike to strangers, and asked my brother to wait below while I felt my way. After short greetings, I asked Beethoven, 'May I be allowed to introduce my brother to you?' He replied hurriedly, 'Where is he, then?' 'Below,' was the answer. 'What! below!' said he, with some vehemence; then rushing downstairs, seized my astonished brother by his arm, and dragged him up into the middle of his room, exclaiming, 'Am I so barbarously rude and unapproachable?' He then showed great kindness to the stranger. Unfortunately, on account of his deafness, we could only converse by writing."—*The Life of Moscheles.*

AN IDEALISTIC FLIGHT.

(To the Editor of the "Musical World.")

Sir,—To dreamland: with "Wagner on the brain," Sweet world, good night! Sleeping, yet waking; the coinage of a distempered imagination receives impressions of *Lohengrin*. The lascious fairy tale demands not to be re-told; all will remember it. How the half-demented maiden sees in fitful visions the valiant Knight, who, at the moment opportune, supernaturally arrives and asserts her innocence of the false charge of having caused the death of her brother. How Frederic, goaded by his wife Ortrud, although defeated in judicial combat, again strikes at the successful knight. How his companion in "arms," the Sorceress, ensnares the weak bride to ask of her husband those particulars respecting his name and rank, the disclosure of which sends him back to keep the "holy grail." How the good King, the faithful Herald, the attendant Nobodies on the defeated accuser, and the attendant Nobodies on the rescued maiden, come and go in exact accord with dramatic propriety. How the mystic Godfrey comes only to inherit a problematical appearance. These are all well known. And so, from imaginary personages, evolved the real facts. The King is Eternity; the Herald, Time; the false accuser, Frederic, is Fashion; Ortrud, the wire-puller, Gold; Elsa is Melody; and Godfrey, her brother, Science; Lohengrin, the Ästhetic principle. So Fashion, public opinion (Grex-demos, he might be christened), at the instance of Gold (*auri sacra fames*), accuses Melody of having drowned, or smothered in the flood, Godfrey, Musical Science (thorough bass). True, Science is *non est*, but not altogether through the fault of Melody; Grex-demos has, at the instance of Mammon, frowned him out-of-town. Thorough-bass is unfashionable. The King, Eternal Rectitude, presides over the chaotic elements, notifying, through his Herald, Practical Justice, his indisputable will. His majesty first arrives, "to put an end to all such abhor'd disorder." Public Opinion is addressed by him as "virtue's self." This functionary replies:—

"King Henry, measure all my grief,
When I of that fair jewel was despoiled."

Science being dead, he, Public Opinion "claims the land." He then adds to his former accusation against Melody that

"—she whom I rightly cast aside
Is given to folly and to vanity."

And, further, of protecting "a secret minion."

The secret minion, of course, is Ästhetica. She speaks of herself as "lonely amid her sorrow," and of Science as her "hapless brother." Alas! it is too true. Science lay hidden away. Melody reigns alone. She is accused of killing Science—Science, which has become lethargic of Sorcery (*i.e.*, laziness). Transformed Science, nevertheless, brings the "Knight of good intent," Ästhetic art, from beyond the ocean dark and void. Science is his Swan transformed into the semblance of poesy. The Knight would lead his followers to victory, but the base followers of the humiliated Public Opinion seek his life. The Gold power will have it so. Ästhetica, after a wild remon-trance, prepares to depart. This is no world for such as she. The Gold-power releases Science who brought the ideal hither, and he is taken home by a heavenly dove. Eternal Fitness and Diurnal Justice assent. Only in the absence of Science could he thus be treated. Shall it be so ever? Shall ever the Gold-power goad the Grex-demos to instigate the heaven-born Melody to scare away true art by dainty pandering? "This sword, this horn, this ring," form but a poor compensation to Science for the loss of thine own self, thou Knight of good intent, Lohengrin! Reminiscences of the opening chords dispelled this dream, suggested, doubtless, either by the book of words of this opera of the future, or by something which had been taken for supper occasioning indigestion and nightmare. Yours very truly,

IDEALIZER.

Lines for Music.

All the G and A keys
Are between the black *threes*,
And 'twixt the *twos* are all the D's.
Then on the *right* side of the *threes*
Will be found the B's and C's;
But on the *left* side of the *threes*
Are all the F's and all the E's.

To Shirley Brooks, Esq.

LYONS.—Signor Giuseppe Luigini has been appointed conductor at the Grand Théâtre of this town.

SAINT FRANCISCO.—According to all accounts, Herr Wieniawski has discovered a youthful musical phenomenon here in the person of a jeweller's son named Lichtenbeg. The boy is said to possess a marvellous musical memory and to play without notes the most difficult pieces correctly and with a certain amount of style. Herr Wieniawski purposed sending the prodigy to the Conservatory, Vienna,

[Aug. 30, 1873.]

TO CORRESPONDENTS.

MULBERRY THOMAS.—The getting up of Herr R. Wagner's *Rheingold* at Munich, in 1869, cost the treasury of the Operahouse, or the composer's regal friend, Ludwig, 60,000 thalers, and nearly cost Herr von Perfall, the Intendant General of Theatres in Bavaria, his life, as he was almost worried to death by the cabals and intrigues of the Wagnerites.

IONIA MINORE.—It is more than ten years ago since Mr. Dion Boucicault proposed to erect a new theatre far superior to any theatre then existing, and offered himself to head the share-list with the very respectable sum of five thousand pounds. As yet, it is almost superfluous to add, the proposal has never been carried out. Whether it ever will be, is more than we can say.

OPOSSUM.—We cannot give you the required information in answer to your first question. To the second: Sixteen thousand pounds, including the contributions of the Earl of Dudley, and of the Dean and Chapter.

BRUSHDOWN.—Alfred de Musset's verses, "Le Rhin allemand," which created such a stir at the time, first appeared in a periodical with a very limited circulation. M. Buloz, who farmed the poet, was afraid of offending German susceptibilities, and losing subscribers, for which reason he would not publish them in the *Revue des deux Mondes*, which was his (Buloz's) property.

TTRY BACH.—Your signature is a bad attempt at a stupid pun, which, to comfort you, we may state is not only stupid—and which, if you knew anything of German pronunciation, you would never have made—but as old as the hills. As regards the "Clavicebalo con Pedale," the great composer, whose name you do not know how to pronounce, did possess such an instrument. He composed on it various pieces, and among others his "Passacaille in C minor."

BIRTH.

On August 22nd, at Carlton Villa, Scarborough, the wife of R. SLOAN, MUS. Doc., Oxon, of a daughter.

DEATHS.

On August 20th, Mr. JOSEPH JOHN ROBERTS, of Seymour Street, aged 69. Esteemed and respected by all who knew him.

On August 22nd, the Rev. WILLIAM MERCER, M.A., aged 62, compiler of Mercer's Church Psalter and Hymn Book.

On August 21st, EDWARD HALLIDAY, aged three months, grandson of Mr. EDWARD HALLIDAY, 23, Bishopsgate Street Within.

On June 27th, at Brompton, Mrs. FRANK MATTHEWS, late of the principal London theatres, aged 66.

NOTICE.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, AUGUST 30, 1873.

BIRMINGHAM MUSICAL FESTIVAL.

(From our Special Correspondent.)

Birmingham, August 25th, 1873.

THE rapidly revolving wheel of time has once more brought round the Birmingham Musical Festival, and again I find myself in this spirited and always advancing town which has contrived to earn for itself a double fame, its business and artistic reputation standing equally high in the world's estimation, and showing that a capacity for trade and manufactures may go hand in hand with a decided taste for the fine arts. That a place which is associated with the production of steel pens, buttons, fire-arms, jewellery—the real article as well as "Brunnagem"—electro-plate, tea-trays and hardware generally, should also be able to give once in three years a series of musical performances equal, if not superior, to anything else of the kind in Europe, and marked by the additional feature, that at every Festival two or three novelties of magnitude and importance are always introduced, says something for the enterprise of Birmingham and its inhabitants. But not only do those who are more immediately connected with the matter in hand display an active interest, the town altogether seems to take a pride and a pleasure in its triennial gathering, and the remarkable freshness of appearance in the main streets is evidently the result of

great unity of purpose as well as the application of much paint, and a general brightness of effect not to be expected in so smoky an atmosphere is the conspicuous result. The interior of the Town Hall, which has been for several weeks under the workmen's hands, bringing out the glory of its gilding and decoration, and displaying its noble proportions to the best effect, and, whether externally or internally, fairly challenging comparison with any similar structure in this country. Those who have not visited the town for the past three years will also find other important changes in its aspect, notably a handsome well-proportioned building immediately opposite the Town Hall, which, when finished, will be devoted to the service of the Post Office; while in New Street, a score or so of mean looking houses have been swept away to make room for a fine block of edifices, to be occupied, when completed, partly as shops and partly as an hotel. But still more remarkable are the alterations in Colmore Row and Ann Street, main approaches to the Town Hall, where old houses have been cleared off by wholesale, and already begun to be replaced by buildings of noble proportions, all of stone and in the Italian style of architecture. The great space recently cleared in close proximity to the Town Hall is the site of the new Law Courts; and it is to be hoped that in this respect Birmingham may be more fortunate than the Metropolis, and not be condemned for a series of years to witness nothing but a hoarding, which, however pleasant in the eyes of bill-stickers, can hardly be considered a "thing of beauty," much less "a joy for ever." Without pretending to the gift of prophecy, I think I may safely venture an opinion that law and justice will have been administered in the new Birmingham buildings long before the dreary waste between St. Clement's Danes Church and Chancery Lane has ceased to do duty as a means of proclaiming to mankind the virtues of "Nabob Sauce" and "The world wide hair restorer"—that is, if "Reports," "Committees," and "red-tape," move no faster than they have done in London the last five or six years.

Having thus glanced at the features that have first struck my observation here, let me turn to the more serious object of my mission, and note what the thirty-first musical gathering is to bring forth. If rumour is to be credited, and the application for tickets be a criterion, the Festival of 1873 is certain of success in a pecuniary point of view, and if the performance of the new works carry out the promise of the rehearsals—and there is no reason whatever to doubt that such will be the case—the artistic will be as great as the monetary triumph; for Birmingham wisely maintains that there is a double duty to be performed, and that a musical reputation so justly earned should be jealously upheld, the mere fact of obtaining so many thousands of pounds for the benefit of the General Hospital being *not* the sole aim and object of these Festivals. From the year 1768, when the first meeting was held, and realised the sum of £299, the amounts obtained for the excellent charity have steadily progressed, the last three Festivals showing respectively a net profit, in 1864, of £5,256, in 1867, £5,541, and 1870, no less than £6,195, the aggregate since the foundation of the Festivals being the remarkably handsome sum of £100,000 paid over to the Hospital.

Taken altogether, the programme of the present year is, to say the least of it, in all respects quite equal to any of its predecessors, combining as it does certain standard works, without which no Festival could be complete, and a proportion of entirely new productions, speaking alike well for the enterprise and judgment of the administrative ranks of the Committee. Nothing could possibly be more fitting to inaugurate the week's doings than *Elijah*, which, since the time it was produced under the direction of the illustrious composer himself, in the year 1846, has but once (in 1864) been absent from the scheme of a Birmingham Festival. That the *Messiah* should also be included is equally a matter of course, and that the popularity of Handel's most frequently performed and best known oratorio is not expected to decrease upon this occasion may be inferred from the special notice again issued to the effect, that in the event of the application for guinea tickets being sufficient to justify such a step, the Committee will take to themselves the right of appropriating the whole of the seats in the hall at that price instead of issuing any unreserved seats at half-a-guinea. On the Tuesday evening, the first novelty of the Festival, *The Lord of Burleigh*, music by Signor Schira, words by Desmond

Ryan, will be produced, and a posthumous Chorus of Rossini's "The Song of the Titans" will also be heard for the first time. On Wednesday Mr. Arthur S. Sullivan will make the most important and ambitious essay he has yet attempted, his oratorio, *The Light of the World*, the words arranged from Scripture by Mr. George Grove, being given for the first time. Birmingham having been the first of the Festival towns to recognize Mr. Sullivan's ability by the production of his cantata, *Kenilworth*, in 1864, much interest is naturally attached to a work which has already, so far as rehearsals are any guide, created a highly favourable impression. Particularly noticeable features of the Wednesday evening's concert are Beethoven's Symphony in C minor (the first time for many years that a symphony has been given here), a so-called National Hymn of Rossini, for the first time in England, and G. A. Macfarren's overture, *St. John the Baptist*, which hardly seems in place in a secular concert. Thursday morning, as of prescriptive right, is given up to the *Messiah*, and in the evening the third important novelty, in the shape of Signor Randegger's cantata, *Fridolin*, words by Mdme. Rudersdorff, will be produced. It may be well to remind younger musical readers that a cantata bearing the same title was written by Frank Mori (whose death was so recently recorded), and produced at the Worcester Festival of 1848. The Friday morning's scheme is miscellaneous, comprising Spohr's "God thou art great," an "Ave Maria" of Rossini, first time of performance; Haydn's Mass, No. 3, familiarly known as "The Imperial;" a "Double Chorus" of Rossini, first time of performance; and a selection from *Israel in Egypt*; Friday evening bringing the Festival to a close with Handel's *Judas Maccabaeus*. Conspicuous by its absence is anything in the shape of an instrumental solo at either of the evening concerts, while the popular taste has been sufficiently consulted by the selection of more or less well-worn stock pieces for the principal vocalists, a list which includes Mdme. Tietjens, Mdme. Lemmens-Sherrington, and Mdme. Albani, sopranos; Mesdames Patey and Trebelli-Bettini, contraltos; Messrs. Sims Reeves, Vernon Righy, and Cummings, tenors; Messrs. Santley and Foli, basses; Mr. Stimpson being at his accustomed post as organist, and Sir Michael Costa (to whom the present artistic excellence of the Festivals is so much indebted) in absolute command of the forces as conductor. The band numbering 139 performers, with M. Sainton as *chef d'attaque*, includes most of the best instrumentalists in England (or, indeed, in Europe for that matter); but I mark with some surprise that the important place of first violoncello is occupied by a foreigner to the exclusion of Mr. Edward Howell, who so honourably distinguished himself at the last Festival, and whose playing in the opening movement to the overture to *Guillaume Tell* will not be readily forgotten by those who were present on that occasion. The chorus includes 96 sopranos, 46 contraltos, 47 altos, 89 tenors, and 88 basses, the total strength being 366, and making, with the instrumentalists, a body of more than 500, quite sufficient to produce all the effect necessary for the music and yet not too many to be kept under the thorough control of the ever vigilant eye and ear of their watchful and energetic chief.

The Royal patronage, headed by Her Majesty the Queen, is this time to be something more than a name, the Duke of Edinburgh having signified his intention of attending two of the performances, namely, Mendelssohn's *Elijah* and Arthur Sullivan's *Light of the World*, a selection which does credit to His Royal Highness's musical taste, and pays a compliment to our clever young English composer, under whose baton the Duke did service in the rank of violinist at some of the Albert Hall concerts. The president (who, it is to be hoped, will set his face against encores) is the Earl of Shrewsbury and Talbot, and there is a lengthy list of vice-presidents, including a large proportion of the most distinguished nobility and gentry of the midland counties, who not only contribute their presence and their guineas to the good cause, but fill their houses with guests for the sole purpose of attending the Festival.

From half-past nine this morning till half-past three in the afternoon rehearsals have been the order of the day, and as another four hours may be expected in the evening, there would hardly appear to have been much opportunity for those concerned to indulge in any of that mischief that a certain evil power is said to be in the habit of finding for "idle hands to do."

All the principals were at their post, and the works gone through have been Haydn's "Imperial Mass," Rossini's "Ave Maria," "Song of the Titans," and "National Hymn," Spohr's "God, Thou art great," and Arthur Sullivan's *Light of the World*. As the choruses have been in rehearsal here for some months past, under the direction of Messrs. Stockley and Sutton, and the band having had three days' rehearsal in London, everything, with some one or two trifling exceptions, went well. The public is not supposed to be admitted to rehearsals, but there was a fair sprinkling by way of audience, and amongst other notabilities I observed Mr. and Mrs. Theodore Martin, the latter of whom will perhaps be more widely recognised under her maiden name of Helen Fauncit.

Apropos of the absence of an instrumental soloist, the *Birmingham Daily Post* has the following remarks:—

"In the instrumental department we miss one name—that of Mdme. Arabella Goddard, who, for four festivals past, since her first appearance at the Festival of 1861, has been a constant and conspicuous ornament of these gatherings; but we are glad to believe that this secession is only temporary, and that on her return from Australia, whither she has gone in quest of new laurels, the fair queen of the keyboard will again shed the lustre of her name and talents upon the Birmingham Festival."

August 26.

My anticipations as to last evening's rehearsal were more than realized, for although Signor Schira (who, like Mr. Arthur Sullivan, conducted his own work) gave the first wave of his *baton* rather before seven o'clock, it was well nigh half-past eleven ere the orchestra was cleared after Signor Randegger had concluded his cantata, the two new productions having occupied the whole of the time, a long-continued storm of thunder and lightning keeping up a running and occasionally appropriate accompaniment to the strains of music which resounded through the hall.

To-day the Festival has begun in earnest with literally the finest performance of that masterpiece of oratorios, Mendelssohn's *Elijah*, ever heard. That this might be reasonably expected was but a matter of course, for if there is any one work more than another upon which Birmingham should expend its utmost energies, it is most certainly that which is the most intimately associated with the town, and which, indeed, may be said to have laid the foundation of the musical celebrity that the hardware capital enjoys. Under ordinary circumstances the demand for tickets for *Elijah* falls but little short of the applications for the *Messiah*, and to-day was not likely to prove an exception to the rule, for there was (to some of the audience, at least) the additional attraction of the presence of the Duke of Edinburgh, who, as the guest of the Earl of Shrewsbury, president of the Festival, attended the performance this morning, and who is also expected at the evening concert, as well as to-morrow morning for Mr. Sullivan's oratorio, as already mentioned. Although the Duke pays his visit merely as a private individual, it was not probable that the occasion would be allowed to pass without recognition, and from a very early hour this morning the hammer has been busily plied in all directions, barricades being erected to keep off the pressure of the crowd, and allow the distinguished visitor, as far as practicable, free access to the Town Hall, while flags and banners are liberally exhibited from every possible "coign of vantage." Birmingham has long had a character for its extremely advanced, not to say ultra-radical, political opinions, and one of its three members voted recently against the grant to the very guest in whose honour all this display is now made; but if one may judge from the cordial reception accorded to the Duke of Edinburgh by all classes, from the highest to the lowest, true and hearty loyalty may be safely reckoned amongst the qualifications possessed by the inhabitants of this borough. As I write there is a large crowd assembled under the windows of the Queen's Hotel, where the Duke (as well as your correspondent) is staying, and shouts and cheers frequently rend the air (to say nothing of distracting one's attention), the object of such demonstrations being to endeavour to bring the Duke forward to acknowledge these loyal demonstrations.

With his chronometer-like punctuality, Sir Michael Costa was at his post, and half-past eleven had no sooner past than the uplifted *baton* and roll of drums announced the National Anthem—the first verse sung

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by the sopranos, the second by the altos, the third by the united force—Sir Michael's own arrangement (always done at these Festivals), and a great improvement on the former system, when the solos by the principals generally resulted in more or less of a "iasco."

In accordance with the custom which has now long since prevailed, and which, it is to be hoped, may always continue to be maintained, the part of the Prophet was allotted to one vocalist throughout; and when Mr. Santley is named as the singer it will be readily understood that the music was given with as near an approach to perfection as may well be attained. In the first part Madame Lemmens-Sherrington and Madame Trebelli-Bettini were the soprano and contralto respectively, and Mr. Vernon Rigby sustained the tenor part; while, in the second, Mdlle. Tietjens and Madame Patey divided the soprano and contralto honours, and to Mr. Sims Reeves fell the tenor music. How these principal artists availed themselves of their opportunities may be well imagined; indeed, one and all seemed to be on their mettle, and, nature fortunately seconding their efforts, everyone being in excellent voice, the result was one of unmixed satisfaction. To specify the particular numbers which produced the greatest effect is needless, *Elijah* being so well known to all who care to take interest in musical matters; but it may be enough to say that in her two great scenes, the widow and the youth, Madame Lemmens-Sherrington fully sustained her well-earned reputation; Madame Trebelli-Bettini distinguishing herself favourably in the air, "Woe unto them who forsake Him;" and Mr. Vernon Rigby giving due expression to "If with all your hearts." Mdlle. Tietjens, who has returned from her holiday at Aix-les-Bains rejuvenescent, sang superbly "Hear ye Israel" and the leading part in the Sanctus, telling with their wonted force; Madame Patey moving all hearers by her artistic singing of "Oh rest in the Lord," and with the previously named lady and Madame Trebelli, rendering it a question whether angels themselves could have done more with the trio ascribed to them, "Lift thine eyes." Mr. Sims Reeves (whose second letter on the pitch of the organ, which is indeed full high, will be found in another column) again asserted his unshaken position as first of living tenors in "Then shall the righteous shine forth," thrilling all hearers with a delight none the less genuine for being perchance prevented from finding audible expression. In the double quartet, "For He shall give his angels charge over thee," Mrs. Sutton and Messrs. J. A. Smith, W. T. Briggs and Smythson, did excellent service with the principal artists already named, and, as a consequence, it went wonderfully well, Mrs. Sutton also sustaining a part in the "Holy, holy" quartet. Of the band and chorus it is impossible to speak too highly; and, when I say that the five hundred went as one, what must be the measure of praise to the emperor of conductors, Sir Michael Costa, to whose unquestionable genius and indomitable will this performance of unsurpassable magnificence was due.

As the English are accredited (not unjustly, I am afraid) with being slaves to fashion, and much given to aping the manners and customs of those who are supposed to occupy the superior stations in society, it would be well to commend to those who are thus imitatively inclined the example set to-day by the Duke of Edinburgh, who, although he had to travel a considerable distance before he could reach Birmingham, was, nevertheless, in his place some five minutes before the performance began, and remained seated till the last note of the last chorus had been given.

Despite the heavy showers which have falsified the bright predictions of the earlier part of the day, beginning just as the audience were leaving the hall, and coming down with more or less persistence ever since, the many-headed continuo to pervade the front of the hotel, gazing entrancedly at the windows, and cheering at intervals, with an evident fixed determination of being jolly under the circumstances.

August 27th.

The first important novelty of the Festival was introduced last night, in the shape of Signor Schira's cantata, entitled *The Lord of Burleigh*, conducted by the composer in person. The libretto, skilfully prepared by Mr. Desmond L. Ryan, embodies the tolerably well-known story of how a certain Lord of Burleigh determined that his bride should be one who would take him for himself alone; and, to carry out this

design, in the guise of an artist wooes and wins a charming village maid, who, in passing unrestrained through the gates of the noble mansion with her husband, is surprised to find that he is not only lord and master of herself, but is also recognized as holding a similar position with regard to the broad domains which form so pretty an excursion from the town of Stamford. Her good fortune, however, appears to be too heavy a burden for her, and instead of emulating the example of many other heroes and heroines, and living "happy ever after," as was wont to be the ending of the "goody goody" stories we read in our juvenile days, the unfortunate lady dies, to the irrepressible grief of her husband and all concerned. Marian, the lady so unexpectedly ennobled, was the character assigned to Mdlle. Tietjens; Constance, a friend to Madame Trebelli-Bettini; Cecil, the lover and Lord of Burleigh, to Mr. Vernon Rigby; while the quartet of singers was made up by Mr. Santley as Trueman, the steward, in search of his missing lord; chorus of priests, reapers, villagers, retainers and angels completing the ensemble of the work. Signor Schira's lengthened musical experience, and intimate knowledge of its resources, have enabled him to make good use of so exceptionally fine an opportunity as that afforded by a Birmingham Festival, and the *Lord of Burleigh* being received with favour alike by the public and the executants, the composer of *Mina, The Orphan of Geneva* (produced at the Princess's Theatre more years ago than I care to remember), *Niccolò di Lepi, Leah*, and other works denoting the hand of a practised musician, may with cause congratulate himself on the result of his latest labour. The Cantata, divided into 13 numbers, opens with an instrumental overture of imposing dimensions, and includes a pastoral processional march, and prelude to the finale, both instrumental. With another new work to be noticed before my labours of the day are ended, it is impossible at this moment to enter into details, much less to give an elaborate analysis of Signor Schira's Cantata, it must therefore suffice to say that, as a whole, it is eminently dramatic and tuneful, some of the numbers being remarkably effective; and, although at times rather overweighted by the orchestration, throughout displays originality of thought as well as of treatment. An unaccompanied trio "O'er seas of life, come storm, come calm," and a quartet (also unaccompanied), "How changed my state," were both encored; and at the close of the work the hearty applause which broke forth both from audience and performers, and the subsequent recall, plainly expressed the opinion formed of *The Lord of Burleigh*.

The second part of the concert was, as usual, miscellaneous, as will be seen by the subjoined:—

Overture, "Leonora" ...	...	...	...	...	...	Beethoven.
Air, "Caro mio ben"—Madame Patey	...	...	...	...	...	Giordani.
Air, "Alfin son tua" (<i>Lucia</i>)—Mdlle. Albani (flute obbligato, Mr. Radcliffe)	...	...	...	...	...	Donizetti.
Duo, "Du repos voici l'heure" (<i>Philemon et Baucis</i>)	...	...	...	...	...
—Madame Sherrington and Mr. Cummings	...	...	...	...	...	Gounod.
Air, "Soft airs" (<i>Euryanthe</i>)—Mr. Sims Reeves	...	...	...	...	...	Weber.
Air, "Oh! vago suol" (<i>Huguenots</i>)—Madame Sherrington	...	...	...	...	...	Meyerbeer.
Chorus, "The Song of the Titans" ...	...	...	...	...	...	Rossini.
Ballad, "The Last Rose of Summer"—Mdlle. Albani	...	...	...	...	...
Air, "The Raft"—Signor Foli	...	...	...	...	...	Pinsuti.
Quartet, "Cielo il mio labbro" (<i>Bianca e Falliero</i>)—	...	...	...	...	...
Mdlle. L. Sherrington, Mdlme. Patey, Mr. Cummings, and Signor Foli	...	...	...	...	...	Rossini.
Overture "Anacreon" ...	...	...	...	...	...	Cherubini.

With such a magnificent body of instrumentalists, under the guidance of so accomplished a chief as Sir Michael Costa, it would have been indeed surprising if the *Leonora*, third, and, to my mind, the greatest of the preludes which Beethoven composed for his only opera, did not go well, but upon this occasion a greatly stronger qualification is needed, and it is not too much to say that the execution, from first note to last, was simply superb, the terrific rush of the violins in the last movement producing an electric effect upon all hearers. The very Handelian air, "Caro mio ben," of Giordani—reminding one both of "Lift up your heads" (taken much slower) and "Angels, ever bright and fair"—was admirably sung by Madame Patey, whose voice it suits to perfection. Then expectation was on tiptoe—an uncomfortable position, but not more uncomfortable than are the seats of the Town Hall—for the

entrance of Mdlle. Albani, who was to make her first appearance before a Birmingham public with the familiar *scena* of the hapless maiden in Donizetti's *Lucia di Lammermoor*. The fair young Canadian may say with truth that she came, she sang, and she conquered, despite a rather awkward hitch caused by the conductor's copy not having a "cut" marked as it was with the band copies. "The Last Rose of Summer," later on, completed the triumph, and the enthusiastic encore which followed indicated clearly enough that Mdlle. Albani has now taken her place as an established favourite here. How Mr. Sims Reeves sang "Soft air," from *Euryanthe*, need not be told; and the rest of the programme calls for little remark beyond observing that the "Song of the Titans," a chorus of bass voices in unison, a posthumous work of Rossini's, and in every way worthy of that illustrious master, although admirably sung, did not produce much impression on the audience. The concert began at eight, and did not terminate till half-past eleven, the Duke of Edinburgh being present from commencement to close; and, late as it was, when His Royal Highness returned to the hotel, there was even then a considerable crowd assembled to give him a loyal cheer by way of good night.

To-day the Duke has again attended the Hall and listened with evident enjoyment to the new oratorio, which I may at once say is in all respects a success, and in every way worthy the justly-earned reputation of the composer.

Whether Mr. Sullivan has been altogether well advised in choosing his subject may possibly be open to question, *The Light of the World* and the *Messiah* being convertible terms; and, as in many instances the words which Handel has married to immortal music are identical with those selected by our talented young countryman, comparisons will force themselves on the mind, however unwilling one may be to set the ancient against the modern composer. Mr. Sullivan, or rather the compiler of his book, would seem to indicate a desire that the work in question should be considered in a different point of view either from Handel's *Messiah* or Bach's *Passions-musik*, as it professes to set forth the human rather than the spiritual aspect of the life of our Lord, "exemplifying it by some of the actual incidents in His career which bear specially upon His attributes of 'preacher,' 'healer,' and 'prophet.'" Whether such mode of treatment is altogether practicable may be fairly open to argument; indeed it might be urged with some truth that the difficulty of regarding the Saviour merely from the human standpoint, at the same time dissociating the spiritual aspect from any portion of His life or works, is a task beyond the powers of librettist or composer. This, however, is a subject on which one might dilate to an extent far beyond either the limits or the scope of these columns, and the matter may therefore be still left open for discussion. Meanwhile it may be well to refer to the argument, which sets forth that the work is laid out in "scenes" dealing respectively, in the first part, with the "Nativity," "preaching," "healing," and "prophesying" of our Lord, ending with the triumphant entry into Jerusalem; and, in the second part, with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led to the rulers conspiring for His betrayal and death; the solemn recital of the chorus of His sufferings, and the belief in His final reward; the grief of Mary Magdalene at the sepulchre, and the consolation and the triumph of the disciples at the resurrection of their Lord and Master. As the words are selected from the Holy Scriptures, the question may, without impropriety, be asked why the Annunciation is put into the mouth of a shepherd (with a bass voice), when, in the Gospel according to St. Luke, it was the angel Gabriel who imparted these glad tidings, and Elizabeth who uttered the sentence, "Blessed art thou among women, and blessed is the fruit of thy womb?" There may possibly be some occult reasons why this alteration has been made, but they are hardly likely to present themselves to the uninitiated observer.

In approaching so sublime a subject as the life and sufferings of our Lord, Mr. Sullivan has displayed a capacity for which even his most ardent admirers were hardly prepared, and the production of to-day is an achievement of which any composer of modern times might well be proud, so thoroughly is the music identified with the solemnity of the text. It would be an injustice to Mr. Sullivan's oratorio, with the limited

time and space at one's disposal in so busy a week, to attempt just now even the merest outline of the various numbers which go to make up the work, and I must therefore be content with saying that, taken as a whole, the composition is nothing short of masterly, the vocal writing, whether for soloists or chorus, being throughout admirable, while the instrumentation is no less deserving the highest praise. Mdlle. Tietjens, who was in glorious voice, sang the first soprano part, and, in her great air, "Tell ye the Daughters of Zion," produced an unmistakable effect, as might readily be seen by the pleased expression and subdued though delighted murmurs of her hearers. In the tenor music Mr. Sims Reeves had but little to do, but what there was set down for him was done to perfection, notably the pathetic air, "Refrain thy soul from weeping," and the air preceding the final chorus, "If ye be risen with Christ." To Madame Trebelli-Bettini alone fell the work of the contralto, and, although a comparative novice in the school of oratorio, her beautiful organ, supplemented by her natural intelligence and the effective music allotted her, produced a commensurate impression, although it has been remarked by many that, with an accomplished vocalist at hand like Madame Patey, so thoroughly versed in sacred works, it would not have been out of place had the composer given the part to his own countrywoman. Careful, conscientious, and always singing like the genuine musician that he is, Mr. Cummings could not fail to give satisfaction in what little he had to do, as great or small may be the part equal pains is sure to be bestowed upon it. Mr. Sullivan may congratulate himself upon having an artist like Mr. Santley upon whom devolved the most important part in the oratorio, which, in this respect, might be a second *Elijah*, so arduous and so sustained is the effort required from the baritone part. To say that Mr. Santley sang magnificently is but stating a simple truth, and the sacred utterances were given with a dignity and impressiveness alike worthy of the subject and the music. Higher praise than this it would be impossible to award. In some of the concerted pieces Mrs. Sutton and Mr. Briggs (of St. George's Chapel, Windsor) rendered good service, whilst band and chorus fairly outshone themselves. By desire of the President, the chorus, "I will pour my Spirit upon thy seed" (a wonderfully fine piece of writing), and the chorus of children, one of the most exquisite numbers in the whole work, were repeated; and, at the end of the first part, when the pent-up applause at last found vent, the Earl of Shrewsbury, from his Presidential seat, addressed Mr. Sullivan—who, as a matter of course, conducted his own work—to the effect that no doubt the Vice-Presidents and the audience shared his opinion, and would gladly have desired to applaud and hear again many other parts of the oratorio, but in consideration of its length, and not wishing to impair its sentiment by interruptions, they had refrained from expressing their wish. The remark of the President as to length was justified, as the first part took nearly two hours, the second occupying rather more than one hour, and making, with the interval, a period little short of four hours. No doubt Mr. Sullivan will see fit to revise and probably curtail a portion of the work, as Sir Julius Benedict did with his *St. Peter* after its production here three years ago. No sooner had the last chorus, "To whom be glory for ever and ever"—in which everyone stood up—concluded than the most enthusiastic plaudits rang through the building, cheer after cheer arising from those who had so long and so attentively listened, as well as from those whose vocal and instrumental skill had served as the exponents of a work which fairly and honestly deserves the praise so lavishly bestowed upon it; and if one may judge by the heartiness of his applause, the Duke of Edinburgh was by no means the least gratified individual in the vast audience which thronged every available spot in the Town-hall.

LLANDOVERY.—An amateur concert in aid of the restoration of the tower of Cilycwm Church was lately given at the Town-hall. The singing was not up to the average heard at concerts in this town, when we take into consideration the vocalists secured for the occasion—viz., Mr. R. and Miss Campbell Davys, Mr. Lewis (Llwyncelin), Mr. Tempest Jones (Brecon), The Cilycwm Glee Party : Mr. David Waters, Miss Hughes (Llandilo), Miss Diana Price (Talley), Miss Jennett Thomas, Miss Catharine Williams, Mr. Jones (Velindre), Miss Jane Price, Mr. Benjamin Evans, with Mrs. Lewis, and the Misses Lewis (Llwyncelin), as pianists. The concert was followed by a ball, which was fairly attended.

LIGHT FROM DARKNESS.*

(From "Another World.")

My task at first seemed endless; but good is always fruitful, and each conquest aided every subsequent effort. I was greatly assisted in my progress by the knowledge of secrets in nature of wondrous value, but permanently effective only for good; secrets to be entrusted to those alone whose goodness, discipline, and self-knowledge enable them to stand firmly against the varied attacks of temptation, and to rise above motives by which men are ordinarily ruled, chosen High Priests of the Science who would never use for evil purposes the knowledge imparted. Similar powers have been exercised for good in different ages of your planet, but the mighty trust having become known to weak minds was sadly abused, the charm was broken and the secret lost; for, when the knowledge of man exceeds certain limits, his power, like that of good angels, can exist only while linked with noble aspirations. False prophets who used the dying embers of occult science for vile purposes have been properly looked upon with horror as delegates of evil; for the death-struggle of the expiring secret had wrought great mischief on the earth.

The power which had been entrusted to me was exercised for good, and aided me in consummating my plans without bloodshed; those insensible to words yielded to influences whose depths could not be fathomed by ordinary vision.

In the system I founded, every one—his natural powers disciplined to that end—is occupied in a pursuit adapted to his genius and inclination, ascertained by ever vigilant and scrutinizing observation, and tests oftentimes repeated during his early and later career. These tests are applied in a variety of forms and by different examiners at different times; and there are so many checks and counter-checks, that the boy is effectually protected against the now scarcely possible ignorance or favouritism of "the knowledge testers," and even against himself.

Everyone having the occupation most congenial to him, all worked cheerfully in their pursuits; and I was soon aided by a never-ending phalanx of great men. The progress of science was marvellous, for as soon as the impeding obstacles were removed, and we allowed her to be wooed by the lovers of her predilection, Nature seemed to lend herself eagerly to the advances of her votaries.

The precept exhorting all to industry stood at the head of this portion of my laws, but the lesson was no longer needed.

I was indeed oftentimes obliged to exhort to recreations and amusements, and to turn many—particularly men of genius—from the too incessant pursuits of their labours of love.

I set an example in my own person, for I was a frequent attendant at the public games and diversions.

One discovery was pregnant with another; invention followed invention almost in geometrical progression; the secrets of nature were disclosed; and power, being wielded only by men intent on good, disease and crime were soon reduced to almost imperceptible proportions. Wisdom and joy ruled where folly and misery had prevailed, and towards the end of my reign the happiness of Montalluyah was more like the joys of a celestial star than of a planet inhabited by mortal beings.

When the causes of affliction themselves could not be removed, they were often made to contribute to my world's well-being.

The myriads of insects that formerly ravaged our fields are now intercepted in their work of destruction, their properties having been discovered and applied to purposes redundant with good.

* "Let the mighty works of God stimulate all to industry."

The hippopotami, who in earlier ages were looked upon as the incarnate enemy of mankind, formerly overran the country, trampling down vegetation, and attacking man and beast. These creatures are now dominated, and their breed is encouraged, for they have become the most valuable of our wild beasts, the hide, fat, and nearly every part of the carcase being applied to very many purposes of the highest utility.

The advent of "the fever wind," which formerly blew disease amongst the people, now conduces to the healthfulness of those it would otherwise lay low.

The lightning, formerly destructive, impelled—as was told in our legendary lore—by the anger of the Fire God, is rendered innocuous, and collected for use.

The sun's scorching force is compelled to minister to our delights, to assist in our arts and manufactures, to supply a power which cannot otherwise be obtained, and even to protect us from the sometimes too dangerous influence of his own rays.

The sunlight is powerful in our world beyond anything in your Indian or African climates; even the shades are not black, but of a reddish hue.

The sun, going down, leaves a red light, so that, except when at night this is completely shut out from the houses, there is ordinarily no darkness in your sense of the word.

At certain times, however, Montalluyah, both by day and night, is overspread with thick darkness. Formerly, during this visitation, no man could see his neighbour. Fear seized the people. They believed it to be the reign of bad spirits, and so it seemed; few dared venture from their houses even to obtain food, and numbers died from terror and exhaustion.

Light is now made to displace darkness, and joyfulness to take the place of mourning.

My scientific men discovered a means by which the causes that produced the darkness are now used to remedy its inconveniences.

The City is made gloriously radiant. Forms of trees, birds, vases of flowers and fruit, fountains, and other designs of many tints and great beauty are transparent with light, rendered more beautiful by combination with a peculiar electricity emitted by the earth—an electricity which, be it observed, is the cause of the darkness.

The very birds by their warbling seem to greet the change, and the trees and flowers emit a more delicious perfume.

There is music and rejoicing everywhere in the City. Many of the electrical amusements provided appear grander from the contrast with the darkness they are made to displace—a contrast scarcely greater than that depicted by our "Nature Delineators" when, in allegory, they paint the present contrasted with past times—the later years of my reign contrasted with the beginning.

BOLOGNA.—The Municipality of this city have determined to place a marble bust of Mariani in the vestibule of the Teatro Comunale, and to hang up a portrait of him in the hall of the Liceo.

NEW YORK.—The new Fifth Avenue Theatre is to open on the 15th October next. The company will previously give a number of performances in Cincinnati.—The Broadway Theatre was to open on the 26th inst., with *La Fille de Madame Angot*, the principal part being sustained by Mlle. Aimée.—Having failed to discover in St Francisco the Tom-Tiddler's Ground he expected, Herr Wieniawski has returned here.

VIENNA.—Madame Schröder-Hansfängel closed a short engagement at the Imperial Operahouse by appearing as Marguerite de Valois in *Les Huguenots*. A number of German-Americans, who have come to visit the Exhibition, presented her with a colossal wreath, decorated with the national colours of America. Fastened to the ribbon was a poem, stating that there were no nightingales in America, and inviting the lady to supply the deficiency by going over there.—Mlle. Bertha Ehnn, of the Imperial Operahouse, was married in the Karlskirche, on the 28th inst., to Captain Robert Sand, of the Austrian army.

OCCASIONAL NOTES.

THEODORE THOMAS, the well-known director of the Classical Concerts in New York, is a man who "will not stand any nonsense," as the saying goes, when his art is concerned. A short time since, as his band was performing Mendelssohn's music to *A Midsummer Night's Dream*, some persons commenced talking loudly. Theodore Thomas gave the signal and the drums set up a continuous roll, which never ceased before the chatters had taken the hint and held their impudent tongues. Then, and then only, did Theodore Thomas resume the music of *A Midsummer Night's Dream*.

In all times, vocalists have made more money by singing a few airs in an opera than composers by composing the entire score. A curious proof of this is to be found in the catalogue of the *Amateur d'Orographies*, where we read:—

"121. Cherubini, Luigi, celebrated musical composer, and member of the Institute, born in 1760, and died in 1842.

"P.S. Paris, 15th Messidor, Year III.

"Contract by which Cherubini binds himself to compose new airs in the Italian operas represented at the Salle Feydeau; to compose annually two operas, etc., for 6,000 francs a year.

"131. Garat, Jean Pierre, one of the most celebrated singers of his day, born in 1764, and died in 1823.

"P.S. Paris, 13th Brumaire, Year V.

"Contract by which Garat binds himself to sing at eight concerts to be given in the Salle Feydeau, for the sum of 1,500 francs a concert."

THERE was a long struggle between the old customers of the celebrated Cheshire Cheese in Wine-Office Court, Fleet Street, and its younger patrons—now, alas! old customers themselves—before silver, i.e., plated, forks were introduced in place of the iron three-prongers, and gas supplanted candles. The struggle ended by a compromise: while the modern innovations were tolerated, the champions of the good old days still stuck to their iron monstrosities, and had their candles burning on the table while the gas was flaring above their heads. Prejudices, like Charles II., are an unconscionable time a-dying. Something of the same conservative spirit which distinguished the elder patrons of the Cheshire Cheese appears to have swayed until very recently the managerial councils of the Teatro Balbo at Turin. The float there has hitherto been supplied with oil. This season, for the first time, will gas be substituted, in consequence of the complaints, both loud and deep, made by the occupants of the stalls, whose noses were, from time to time, saluted by odours by no means recalling the perfumes of Araby the Blest.

FROM some interesting statistics recently published, concerning the number of times certain works have been performed at the Grand Opera, and the Opéra-Comique, Paris, we learn that *La Dame Blanche* has been represented 1,295 times; *Guillaume Tell*, 553; *Zampa*, 447; *Robert le Diable*, 570; *Le Pré-aux-Clercs*, 1,076; *Le Chalet*, 1,025; *La Juive*, 367; *Les Huguenots*, 521; *Le Domino Noir*, 844; *La Fille du Régiment*, 522; *Le Prophète*, 327; *Bonsoir*, M. *Pantalon*, 321; and *Tannhäuser*, 3.

A NEW instrument, entitled by its inventor, M. Frederick Kastner, the Pyrophone, will be introduced into the orchestra during the performance of M. Gounod's new opera, *Jeanne d'Arc*, at the Gaïte, Paris. It emits its sounds by means of lighted gas circulating in glass tubes; the sounds resemble simultaneously the human voice and an Aeolian harp.

Most persons who know anything at all about the stage are aware that the name of Vestris long occupied an honourable place in theatrical annals. It was one of the family who uttered the memorable words: "There are only three great men in Europe: myself, Voltaire, and the King of Prussia (Frederick II.)." One of his descendants, Carlo di Vestris, has just died at Florence, aged 79. He was a Count, probably the only titled male dancer on record. He must have been ennobled, for his family was of plebeian extraction. Can his title: "Conte di Penna," have been conferred on him because, in his Terpsichorean gyrations, he was as light as a feather?

THE largest amount ever taken in one night at the Imperial Operahouse, Vienna, was 5,300 florins, on the 23rd of June last, the opera being *Les Huguenots*.

ADVERTISEMENT.

KING'S THEATRE, PANTHEON.

THE Subscribers, and the Public, are respectfully informed, that the Opening of this Theatre, announced for Saturday next, will, by particular desire, take place To-morrow, the 17th inst., with the Grand Serious Opera of

ARMIDA,

The music by the late celebrated SACCHINI, with Additions and Alterations, &c. under the Direction of Signor MAZZINGHI.

Principal Performers,

Signor PACCHIEROTTI, Madame MARA,
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With Dancers analogous to the Opera.

End of the First Act,

A DIVERTISEMENT, Serious and Demi Charactere Composed by Mr. D'AUBERVAL.

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L'ELEVE DES MUSES.

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Messrs. Didelot,	Mademoiselle Theodore,
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Vigano,	Deligny,

And Mademoiselles L. et R. Simonets.

Messrs. Fialon,	Madame Didelot,
Duchesne,	Mademoiselle Pisieux,
Rousseau,	Madame Bithmer Cadette,
Boisgrard,	Bithmer,
St. Auner,	Rousseau,
Schweitzer,	Vedie,
Vigano,	Durand.

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Machinist Mons. BENARD, from the Opera, Paris.

The Grand Ballet of TELEMACHUS in the Island of CALIPSO, is unavoidably postponed, on account of the late hour to which two Grand Ballets would protract the Entertainments; it will therefore be brought out next week, with the Comic Opera of LA BELLA PESCATRICE, composed by the celebrated GULLEGMLI.

Subscriptions will be received at Wright and Co.'s, Henrietta-street, Covent Garden (only), where Tickets are delivering daily.

* * Mr. Mapleson has the honour to say, that further particulars will be immediately announced, and a multitude of new "stars" will shine during the season in a multitude of new operas!

* * All communications to be immediately addressed to Mr. F. Cowen, at No. 1, Pall Mall.

WEBER'S FIRST APPEARANCE IN LONDON.—Moscheles says: "What emotion Weber must have felt on his first appearance, yesterday, before the English public, in Covent Garden Theatre! The thundering applause with which he was greeted affected us deeply, how much more himself, the honoured object of all this enthusiasm! The performance consisted of a selection from the *Freischütz*, conducted by himself; the overture was encored with acclamation. Braham, Miss Paton, and Phillips sang the chief numbers of the opera; they seemed inspired by Weber's presence. During the peals of applause, Weber shook hands with the singers, to express his pleasure and satisfaction; at the end of the performance the whole pit stood up on the benches, waving hats and handkerchiefs, and cheering the composer. I saw him later on in the evening, sitting in the green room, and completely exhausted; he was too ill fully to enjoy this signal triumph in a land of strangers."—*Life of Moscheles*.

BROOKLYN (U. S.)—The new Park Theatre, which report describes as a splendid building, beautifully fitted up and elegantly decorated, was to be opened in September.

WAIFS.

Mdlle. Christine Nilsson leaves for the United States this day, by the Cuba.

Mr. Jarrett leaves Liverpool this day for the United States, by the Cunard steamship Cuba.

Carl Wilhelm, the composer of the famous "Wacht am Rhein," died at Schmalkalden, on Tuesday, the 26th inst.

Sir W. Sterndale Bennett is at Eastbourne, and was (under the advice of his physician) unable to be present at the Schumann Festival at Bonn.

Miss Therese Liebe, the young and accomplished violinist, leaves London by the Cunard ship, Atlas, on the 18th September, to fulfil a seven months' engagement in the United States.

In Switzerland a milkmaid who is a good singer gets more salary than others, because, under the influence of music, cows "give down" better and give more milk. An Eastern farmer is trying to hire Parepa-Rosa and Kellogg to sing round his pump.

The Meyerbeer Foundation Prize, for Composition, of 1,500 thalers, founded by the composer of the *Huguenots*, was decreed, by the Academy of Arts, in Berlin, on the 13th inst., to Otto Dorn, son of the *chef d'orchestre*, H. Dorn. He is a student of the Stern Musical Institute in that city.

M. Colyns has been the solo violinist at M. Rivière's Concerts during the week. "Vieuxtemps'" Air Varié," Beethoven's Romance in F, a Sonata by Correlli (with an elaborate cadence by M. Colyns), and a fantasia on airs from *L'Elixir d'Amore*, composed by himself, were the pieces played by the accomplished violinist, and which obtained for him the unanimous applause of the audience.

The popularity of *La Fille de Madame Angot* is remarkable. Once more the Folies-Dramatiques, whereat it is given, stands, so far as the receipts are concerned, at the head of the Parisian theatres. During last month, the fortunate management of the house has taken, in spite of summer heat, 105,000 francs, against 44,000 francs at the Francais, 11,000 francs at the Vaudeville, and 9,815 francs at the Gymnase.

The lovers of music of ancient and modern Italian opera will be pleased to hear that there is some chance of operas such as *Cosi Fan Tutte*, *Il Barbiere*, *Il Turco in Italia*, *La Clemenza di Tito*, &c., being given in London during the next winter season, under the able directorship of Signor Monari Rocca, who is trying to get together a subscription list of two hundred gentlemen. He has already been promised a large proportion of the number, and he has set the subscription at the low price of twelve guineas for the forty nights. We wish him every success in his undertaking.

SALE OF A MUSICAL LIBRARY.—The valuable musical library of the late Earl of Aylesford was sold by auction on Monday, by Messrs. Puttick and Simpson, at their rooms in Leicester Square. The collection included many important choral and instrumental works of great rarity, including Wm. Babell's Harpsichord Lessons, and his solos for violin or hautboy; Philip Hart's "Morning Hymn" from Milton's "Paradise Lost"; "The Judgment of Paris" by Eccles; Gheareni's "Dodecachordon"; George Withers's "Hymns and Songs of the Church," with Orlando Gibbons's music in two parts; Haydn's March in E flat for strings, in manuscript in his autograph, and signed Dr. Haydn; a curious manuscript collection of the thirty-five Italian fantasias for the organ by Correggio, Palestina, Orlando di Lasso, and other eminent writers; and many other ancient works and treatises on the art.

An action, in which Miss Edith Wynne, the well-known singer, was plaintiff, was heard at Liverpool, on Saturday, before Mr. Justice Quain. It was brought to recover the value of household furniture which had been seized by the defendants, Henry Matthews and Joseph Taylor, under an execution. Miss Wynne, it appeared, had, on several occasions, lent money to a man named Creighton, a cousin by marriage, who lived at Liverpool; and, about Christmas last year, Creighton applied to Miss Wynne, who was then in Liverpool, for a loan of £50. The plaintiff refused to lend this money on this occasion without a bill of sale upon the furniture, which Creighton accordingly gave her. Some time afterwards, she found that the defendants had, under an execution warrant, seized and disposed of the goods, whereupon the present action was brought, Miss Wynne contending that by the bill of sale the furniture belonged to her and not to Creighton. The only defence was a technical one, objection being taken by Mr. Torr, Q.C., to an alleged informality in the bill of sale, in which Creighton was described as an accountant, whereas he was actually a schoolmaster. It appeared that Creighton had been getting his living at the time the bill of sale was given by keeping tradesmen's books, and the learned judge overruled the objection. A verdict was accordingly given for the plaintiff, leave to move being refused.—*Carmarthen Journal*.

A western exchange expresses amazement that a musician who had married a Miss Teressa Time, should strike and otherwise maltreat her ere the honeymoon was over. Pray, what is there out of the way in a musician beating time?

The ordinary general meeting of the renters of debenture-holders was held at Drury Lane Theatre on Wednesday evening, Captain Marcus Sharpe in the chair. Mr. James Robins, the secretary, read the notice convening the meeting, the report of the general committee to the proprietors, and the architect's report upon the building (which had been submitted to the meeting of proprietors about a month ago). He then read the report of the renters' committee, which congratulated the debenture-holders upon the favourable state of their affairs. It particularly dwelt on the necessity for keeping up the arrangements which were in use for the extinction of fires should any occur. The theatre has been re-let to Mr. Chatterton for a period of five years at an increased rental of £1,500, which made the rent now to be paid £6,500 per annum. A cordial acknowledgment was given to the management of Messrs. Chatterton and Mapleton, and the report concluded with anticipations of future prosperity. The chairman, in moving the adoption of the report, said the report of the renters' committee, which the secretary had just read, was a most satisfactory one in every way. The theatre had been re-let, at an increased rental of £1,500 a-year, to Mr. Chatterton, and they had been able for four consecutive years to pay a dividend of £8 6s. on each debenture of the nominal value of £500. The value of the debentures had greatly increased, as the meeting would be aware. He had nothing further to add but that he looked forward with great confidence to their future operations, and had no doubt their dividends would not only be maintained but increased. The motion was seconded and carried unanimously. The present committee (with the exception of Mr. Dyte, who had died lately) were re-elected. The meeting shortly afterwards closed with a vote of thanks to the chairman.

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & CO.—"Sound the trumpet in Zion," for full choir, words by S. C. Hall, music by Brinley Richards.

AUGENSKI & CO.—"The day goes down red darkling," song, by Josephine Bongaerts.

SUNDAY SCHOOL UNION.—"Te Deum," by Mdme. Weiss.

JOSEPH WILLIAMS.—"The Man, the Monkey, and the Donkey," a satire; and "Drink was my foe," song, by E. F. Wilson.

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